

MAULANA AZAD NATIONAL URDU UNIVERSITY
Master of Arts English
IV SEMESTER EXAMINATION (May 2018)
Paper : (MAEN401DST) Introduction to Cultural Studies

Time: 3 hours

Max. Marks 70 marks

Note : This question paper consists of three parts : Part – A, Part-B and Part-C. Number of words to answers each question is only indicative. Attempt all parts.

Part–A contains 10 compulsory questions of multiple choice/fill in the blank/very short answer type question. Answer all questions. Each question carries 1 mark. (10x1=10-marks)

Part-B contains 08 questions of which students are supposed to answer 05 questions. Answer each question in approximately 200 words. Each question carries 06 marks. (5x6=30 marks)

Part-C contains 05 questions of which students are supposed to answer 03 questions. Answer each question in approximately 500 words. Each question carries 10 marks. (3x10=30 marks)

Part-A

Question : 1:

- (i) The film *Shahid* is based on:
 - a) A human rights lawyer and activist
 - b) A writer who is a social activist
 - c) A well-known terrorist
 - d) A film-actor who is accused of being a terrorist
- (ii) In which essay in *Mythologies* does Barthes analyze the violent imagery of the phrase “kills the dirt”.
- (iii) Barbara Metcalf argues that Urdu and Hindi are legally two languages but linguistically one. **TRUE/FALSE**
- (iv) Which of the following critics belonged to the Frankfurt School?
 - a) Stuart Hall and Max Adorno
 - b) Adorno and Horkheimer
 - c) Hall and Williams
 - d) Horkheimer and Barthes
- (v) The Birmingham School of Cultural Studies is associated with _____ .
(name of the country)
- (vi) What were the “two interruptions” in the work of the Centre for Contemporary Cultural Studies?
- (vii) The graphic text which is about Jyotirao Phule’s struggle against caste-based slavery is authored by _____ and _____ .

- (viii) Which two Urdu-medium universities were established in the years after World War-I?
- (ix) In a graphic text *gutters* are:
- The boxes within which the text is presented
 - The space between the graphic and the text
 - The space between different panels
 - None of the above
- (x) The three hypothetical positions from which decodings of a televisual discourse may be constructed are the dominant-hegemonic position, the _____ and the _____ .

Part-B

- Comment on the reviews of *Ship of Theseus*.
- Popular imagery of Einstein's brain
- The New Left and the development of Cultural Studies.
- The status of Urdu before 1947.
- Barthes' analysis of the use of photography to create electoral appeal
- Pleasure and the 'culture industry'
- The annual festival *Jashn-e-Rekhta*
- Mass culture and popular culture

Part-C

- Discuss Theodor Adorno and Max Horkheimer's criticism of the 'culture industry'.
- How does Stuart Hall explain the complexity of televisual signs in his essay 'Encoding/Decoding'?
- Discuss the different features of any one of the graphic texts you had for study.
- How does Daniela Bredi investigate the destiny of Urdu in the Indian context?
- How does the film *Court* critique censorship of cultural expression?
